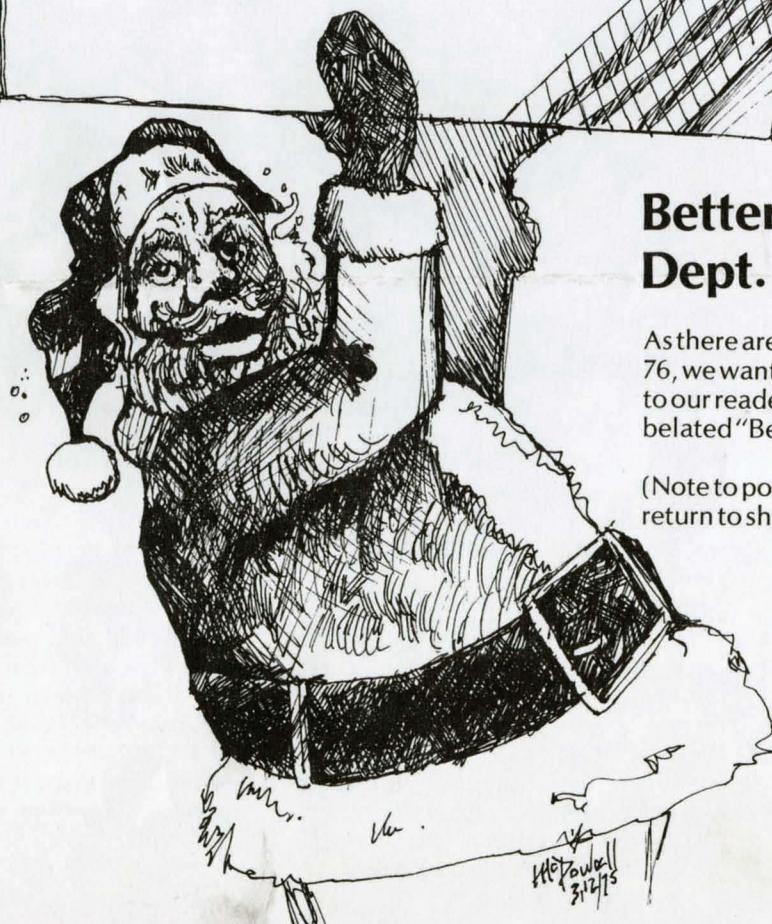


DECEMBER 1975 - JANUARY 1976

LOYOLA ALUMNIUS

FIRST CLASS MAIL



Better Late Than Never Dept. . . .

As there are only 340 printing days until Christmas 76, we want to make sure we send our best wishes to our readers in good time, and wish you all a belated "Best of the Season".

(Note to postmaster: If undelivered in 339 days, return to shredder)

Obituary

Bernie McCallum

Bernard McCallum, "Bernie" to so many at Loyola for so many years, in so many ways the personification of Loyola over more than a quarter of a century, died suddenly on November 1 after a short illness. He was 54 years of age.

In the High School, in the College, in the classrooms, on the playing field and in the rink, and the countless gatherings with alumni across the country — as a student, athletic teacher, coach, administrator — Bernie's life and work touched every avenue of Loyola activity.

Bernie McCallum came to Loyola as a student in 1935, first to the High School and then to the College. His education was interrupted by more than three years of World War II when he served in Royal Canadian Air Force and the Royal Canadian Regiment. He returned to Loyola High School in 1950 after completing studies at the University of Ottawa where he graduated in Arts.

His years of teaching mathematics were supplemented with coaching activities that followed his student playing career in hockey, football and baseball that won him numerous awards and the appointment, which he declined, to sign professional contracts. Bernie led eight Loyola hockey teams to intercollegiate titles. In 1967 he became a charter member of the Loyola Sports Hall of Fame.

As a teacher of High School students Bernie gave leadership in that profession. He was charter

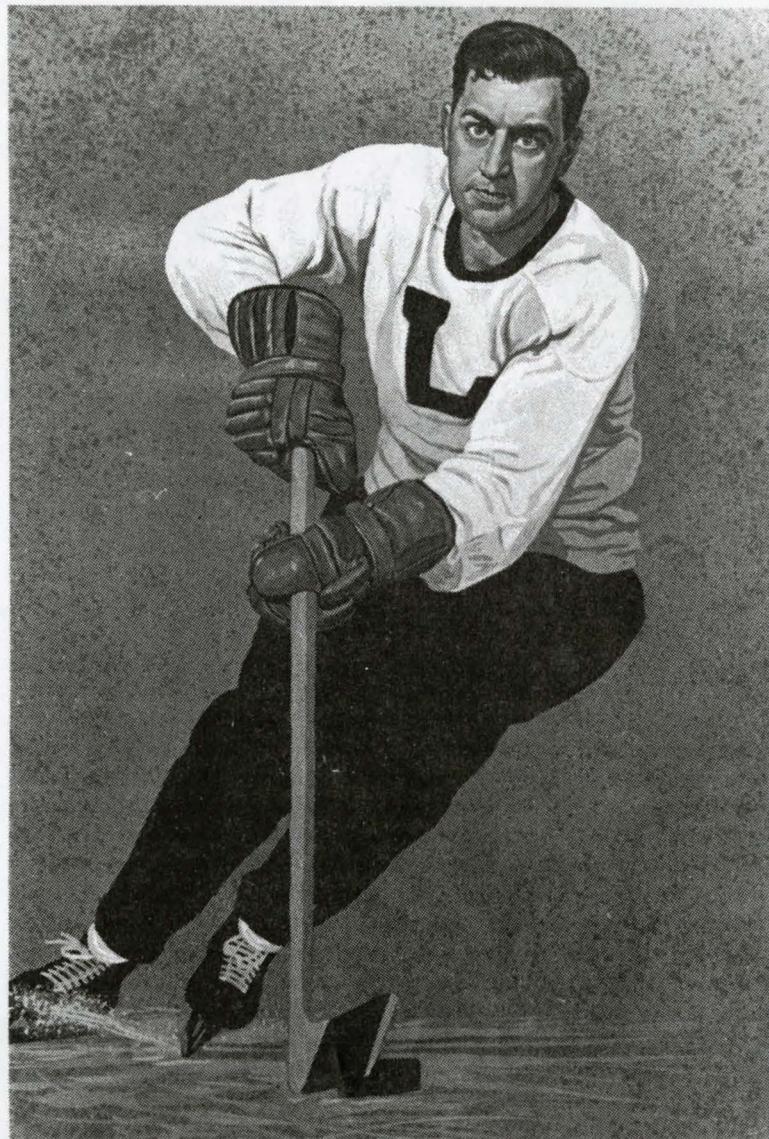
president of the Teachers' Association, and advocate and force in the negotiation of contracts, and the implementation of improved educational standards within the High School.

In 1965, Bernie left teaching to become Director of Alumni Affairs and Assistant Director of Development of Loyola College. His years in those positions saw the fruit of his work in devising and directing alumni programs, organising chapters across the country and generally extending and sustaining the

interest in Loyola's role and needs as a full fledged member of the Canadian community of universities. He was active as a member of the American Alumni Council and of the Canadian Association of University Development Officers.

Bernie leaves wife, Carol, companion and help in so much of his work over the years. Alumni, colleagues of Bernie, and friends offer heartfelt sympathy to her in her immeasurable loss.

We will all miss him very much.



EXTRA REPRINT

Dr. M.

And Secrets Therein

Dr. Miroslav Malik. The very name conjures visions of darkened castles and secretive doings therein. Meeting him in his spartan office on Loyola Campus fails to dispel the image.

So does his heavily accented English which makes his complex ideas even more difficult to understand. His perennial grey suit matches his hair and that quick tight smile does little to reveal what goes on behind his stern demeanor.

Prof. Malik's discipline, Communication Arts, is as difficult to define as his manner. His field of study, biometric research, is even more so.

Not that biometric research is unique to Concordia. But at Stanford, McGill, Simon Fraser and York, study is directed to other ends. Stanford works toward creating artificial intelligence, McGill examines media theory; Simon Fraser works on social applications and York investigates sensory tracking. Malik looks at biometric research as a synthesis between science and art and while artists possess the same paints, they paint different pictures. So it is with Prof. Malik. The way he sees it, biometric research has potential for good and evil. It is something that can drive us to Utopia or Hell. His work is directed to the positive aspects of biometric research. But the Soviets, under whom he worked and trained, are working the other way.

Biometric researchers read—and in the Soviet case, transmit—brain activity. They also read heart beats, skin temperature and eye movement. At Concordia all this information is projected on a single screen via

computer. That means researchers can observe a subject's reaction to stimuli—everything from Tolstoy to television—while he is reacting. And with computer memory banks, these reactions can be recalled and re-projected at will.

Malik directs research to better understand how people truly react to their environment, which as it turns out is a tricky business indeed. But the Soviets, he said, direct their research to make people comply with the will of state. "They were doing this in Moscow when I worked there," said the Czech-born scientist who defected to the West after working for the Czech pavilion at Expo '67. "I was not engaged in this work myself, but I knew many who were."

The Soviets, he said, use a reversal technique of biometric research, changing it from a passive receiver of reactions to an active transmitter of behavior. Instead of drawing information out, Soviets program "correct" thought patterns in.

Malik said one method is the planting of electrodes deep into the brain's neocortex. Once the surgery is done, the subject is zapped with electrical charges. "The subject's response may, for instance, be a high state of nervous agitation," said Malik, convulsing physically to illustrate his point. "Reactions are memorized by computer so they can be recalled and duplicated."

Malik said the subject was "trained" to react to precise stimuli. "And by aligning the stimuli to the response you can refine responses to a pre-determined pattern," he said. "This has been used with great effect on political prisoners," he said. "There are so many so-called psychiatric facilities attached to labour camps where prisoners are used as subjects for experiment. People come out of these places with no memories at all. After they're through with you, you can't think independently anymore."

"Biometrics has been used with great effect on political prisoners in psychiatric facilities."

Malik despises "dirty North American journalists". The interview proceeds like a mis-firing Lambretta.

Biometric research, often known as information-load research, has come a long way since the 19th century when physiologist J.E. Purkinje, after whom brain cells were named, started thinking in these terms. The kinescope, a primitive TV screen, was first invented in 1839. There were refinements in later years, but things started to pick up again in World War II. During this period Nazi Germany tested along Soviet lines and after the war there were developments in miniaturisation directed towards space research.

Malik's research gets down to nuts and bolts. One task yet to be completed is the creation of a library of reactions, typical patterns of how people react to various stimuli. After that's done, inferences can be drawn from the reactions, or matrices as they are called, and specific findings may result.



One question raised was how accurately could researchers determine whether activity on screen bore any relation to the stimuli. For instance, when a subject records intensive brain activity on screen when looking at a picture of a telephone, he could be thinking about his last encounter with his girl friend. The intensity of the reaction might have nothing to do with the telephone at all.

But Malik pointed out that in testing a number of people who registered high brain activity when looking at a telephone, it would be highly doubtful that all of them were thinking about their girl friends. Beyond that, he said: "From the response on test stimuli, I could relate or compare it to factual statistical material."

Malik, still sporting his Terres des Hommes tie, was consultant for all the visual displays at the famed Czech Pavilion which became the toast of the fair. The 44-year-old scientist decided to stay in Canada when contract offers from the U.S. and Canada flooded in at the world's fair.

In some respects it was not a difficult decision. "Our equipment in Prague is primitive compared to equipment in North America. There was no question that my work could advance at a far faster pace here."

His academic background bespeaks his passion for marrying science to art. In 1955 he became a Doctor of Science at Prague's University of the Arts. And by 1965 post graduate studies took him to the theory of polytechnic Adult Education at the National Museum of Technology, Prague.

While studying he was chief of the program research department of the Czechoslovak State Television Research Centre, a consultant with the Czechoslovak State Exhibition Company and chief of the cinematographic and photographic section of the National Museum of Technology, Prague.

After wowing them at Expo, he came to Loyola, became mixed-media consultant to Universal Pictures in Hollywood and to media groups in San Francisco and Montreal; and visiting professor at the Banff School of Fine Arts. He's even a consultant to the Calgary Stampede.

This varied background does not make him any easier to talk to. His mood is mercurial. One moment, he's smiling like a Cheshire cat; the next, he's snapping like a turtle. That's especially true when you either please him by understanding a concept, or displease him when you don't. He despises "dirty North American journalists" and that feeling manifests itself fully in the interview, which proceeds like a mis-firing Lambretta.

T

here are many applications of biometrics, or psychophysiological research. While Soviet activities are truly

horrifying. Malik fears capitalist abuse almost as much. He once stormed out of a tobacco corporation conference when he thought his work was to be used to manipulate the public.

But knowledge as raw material tends to be used where people with money find it useful and advertising is one of the most remunerative applications of all. Subject sits. He examines an advertisement. Readings are taken on eye movements, heart beat, skin temperature and brain activity. And it all comes up as dots and wavy lines on a screen. Get enough reactions to an electronic commercial or a printed advertisement and advertisers can get a fair idea of whether the advertising was effective, or which parts of it were. That enables ad agencies to make finely tuned course corrections.

And that's just the manipulative use which Malik most stridently opposes. He would much prefer it being used in a manner which would benefit the viewer rather than the transmitter. If, for instance, biometrics was used by journalists, in order that they might improve their work by judging what readers are most interested in, that would be an improvement.

Malik said that such information is usually obtained through market research surveys. But market research has fatal flaws. A person who enjoys *Reader's Digest* might be happier if he was known as a subscriber to the *New York Review of Books*. There's status to be derived from one and derision from the other in some cases. So people tend to answer questions like this for reasons other than providing true information.

There was the famous market research blooper of the 1940's when teams were dispatched to determine which newspaper people preferred—the sensational *New York Daily News* or the sober *New York Times*. Survey results showed most preferred the *Times*. But the overwhelming sales of the *Daily News* over *The New York Times* made a lie of the survey.

Malik sees medical applications too. If doctors could monitor biological reactions of their patients through the computer screen and cross reference findings by checking memory banks, the effectiveness of diagnosis could be considerably enhanced.

There are legal applications as well in the testing of witnesses for example. But after experiencing the horrendous applications in the Soviet Union, Malik prefers to go slow in this field. "There are so many dangers here," he said. "It's best avoided for the time being."

Malik continues to add new twists. So far studies have been only two-dimensional. But now his department possesses an instrument called a holograph that almost makes the camera seem obsolete. Holographs, by means of laser beams, project three-dimensional images called holograms. Seeing a hologram of a person, for example, is comparable to seeing a ghost: the image is so real you think you can touch it, but it's only an illusion. "There is a great deal of difference between perceptual reactions to a two-dimensional image and a three-dimensional image," was Malik's understatement.

That's just for starters. "Within a year," he said, "I hope to get a cinematographic holograph (a 3-D movie machine) which will add a greater dimension to my research."

Malik doesn't work in isolation. His work would be impossible without the students and professors who run MIDAS. MIDAS stands for Mini-Instrument Data Acquisition System, a simple computer that Science and Engineering bought four years ago. Now it's linked to departments that never before dreamed of a computer capability. And Malik is one of MIDAS' best customers.

"You don't know how different things will be," said Malik, radiating the knowledge of the mad scientist. "Nobody understands the changes that are coming."

The phone rings. The tight smile crosses his face. "You are," he says delightedly. "That's so good to hear." The conversation ends; the phone is replaced. "That was the CBC in Toronto," he says with unconcealed pleasure. "They are using my system to test programming."

—Christy McCormick

Christy McCormick is Loyola information officer. This article appeared in the October issue of Concordia's Extra, magazine.





Come On Down For French Film Fare

LA NOUVELLE VAGUE... ET APRES... is the name of the new batch of delectable not-so-oldies of French cinema that Father Marc Gervais of Loyola's Comm Arts has prepared for Wednesday night viewing between January 7 and April 7. Here's a sneak preview.

FRANCOIS TRUFFAUT and JEAN-LUC GODARD, the two explosive young critics from the "Cahiers du Cinéma," open the series.

GODARD is the inconoclastic genius, the fragmented innovator shattering the established film form, progressing to non-cinema. His first feature, "A Bout de Souffle" (1959), is the fresh, saucy, romantic, nihilistic study of a young Paris hood who wants to be like Bogey. See the lost generation of the '60s in "Band A Part" (1964), or the monumental modern tragedy "Le Mépris" (1963). In "Pierrot le Fou" (1965), modern cinema is at its most tragic, romantic, anarchistic. "Made in U.S.A." (1966) shows Godard the Pop Art cartoonist; "La Chinoise" (1967) shows Godard's amazingly prophetic preview of France's 1968 revolution. And last, "Vent d'Est" (1969), his 17th feature.

TRUFFAUT is the bitter-sweet poet, the worshipper of Hitchcock and spiritual child of Renoir. "Les 400 Coups" is his first feature in 1958. The story of Charlie the Piano Player is told in "Tirez sur le Pianiste" (1960). "Jules et Jim" (1961) is a lyrical tribute to Jean Renoir. "Baisers Volés" (1968) is a marvelous, gentle, wry comedy about young Antoine and the problems of early manhood, whereas "L'Enfant Sauvage" (1970) is a beautiful, un-sentimental, classical study of the evolution of a boy from animal consciousness to human "La Nuit Américaine" (1973) is Truffaut's

warm, sad, joyous, bitter-sweet love song to the cinema and to life.

ALAIN RESNAIS of the older, more esthetically oriented, Left Bank wing of La Nouvelle Vague, and his cinema of memory, time-space mirage, the open form. See his celebrated "Hiroshima Mon Amour" (1959), his first feature, or the strange and haunting "L'Année Dernière à Marienbad" (1961) which was another masterpiece of the early Nouvelle Vague.

CLAUDE CHABROL, another of the Young Turks of the "Cahiers du Cinéma" wing: the most "comercial", most classical, and the truest follower of Hitchcock (the Cahier's idol). His works are a mixture of beauty, cynicism and tragedy. The mature Chabrol's beautiful, complex masterpiece, "Que La Bête Meure" (1969), deals with death, revenge, guilt and love. "Le Boucher" (1969), a haunting study of love, guilt and murder in a small town en province, shows Chabrol in his most artistically accomplished period.

ROBERT BRETON, one of the colossi of film history, is the unwavering individualist creating his own cinema (le "cinématographe"): he is the purest, most austere, most mysterious of film artists, exploring a world of intense spiritual passion enveloped in hot ice. "Les Anges du Péché" (1943), a beautiful melodrama of the soul in a world torn between evil and grace, is Bresson's first feature. "La Procès de Jeanne d'Arc" (1961), taken from actual historical proceedings, is a paradox: it is total cinematic austerity screaming with beauty, passion and truth. "Au Hasard Balthasar" (1966) is all about a donkey named Balthasar. "Mouchette" (1966), a pathetic, brutalized girl, is the eternal dialectic between evil and

grace: through a glass darkly.

ERIC ROHMER, another of the "Cahiers du Cinéma" critics, is a late-comer to film directing. In an age of chaos and confusion, he is the apostle of light, reason, morality: his is a delightful, mature, ironic, intellectual cinema. "Ma Nuit Chez Maud" (1969), an intellectual game and so much more, was Rohmer's stunning entry into the ranks of the international film elite. In 'L'Amour l'Après-Midi" (1972), Rohmer pursues his moral tales: how wise is it for a married man to have an affair?

CLAUDE LELOUCH, the anti-thesis of La Nouvelle Vague (and detested by its adherents): his immensely popular, spontaneous cinema qua joy is an affair of the heart and of the sentiments. See his widely acclaimed "Un Homme et Une Femme" (1966).

AGNES VARDA, another of the older Left Bank wing, was the '60s most brilliant woman director. "Le Bonheur" (1964) is her enchanting, tough, bitter-sweet poem of love, life, and death.

The films will be shown Wednesdays in the F.C. Smith Auditorium at the Loyola campus, 7141 Sherbrooke St. West. Admission is 99 cents for the double bill. For schedule, phone 482-0320, local 421, or pick up a copy of the new program at Loyola's Information Office, AD-233.

The Loyola Alumnus is published by the Loyola Alumni Association. Address all correspondence to:

The Editor
Alumni Office
7141 Sherbrooke West
Montreal, Quebec
H4B 1R6

Concordia Deficit Forecast

It was an unhappy coincidence that the Board of Governors had announced the university's projected deficit of over three million dollars on November 13. The announcement came on Thursday. At a press gathering the following day, the rector pointed out the uncertainty with which the university faced its future and underlined the fact that the university's full-time equivalent per student grant was by far the lowest given to any of the universities in the Quebec university system.

When asked by one reporter whether or not the deficit could eventually lead to the university closing down, the rector said that while that was possible theoretically, it seemed more likely that the government and the university could resolve the problem eventually.

When the rector was asked whether or not further cutbacks in the university's already tight budget situation could be made, the rector said that the university had for some time been operating on the bare bones minimum and any further cutback in the university's operational expenses would cut into services and operations essential to the university's basic functioning.

In a more recent interview by telephone — on the Tuesday morning edition of the CBM program "Daybreak" — the rector discounted the prospect of raising fees because if the university ever did such a thing, the university grant would be lowered accordingly. "It would defeat the purpose of raising fees essentially," the rector said.

Following is the official statement on the university's operating project deficit.

"Concordia University anticipates an operational deficit of \$3,272,000 for the current 1975-76 operating year. This was reported by the Board of Governors of the University at its regular monthly meeting last month. Expenditures covering academic and administrative services are expected to amount to \$43,000,000. This compares with government operational grants, tuition fees and miscellaneous revenues estimated

to amount to \$39,728,000 for the same period.

"This provisional operating budget for the current year is based on the cost of last year's level of university operation increased to include salary increases and adjustments, as well as taking account of rising costs generally. It does not include additional university departmental requests amounting to \$1,247,000.

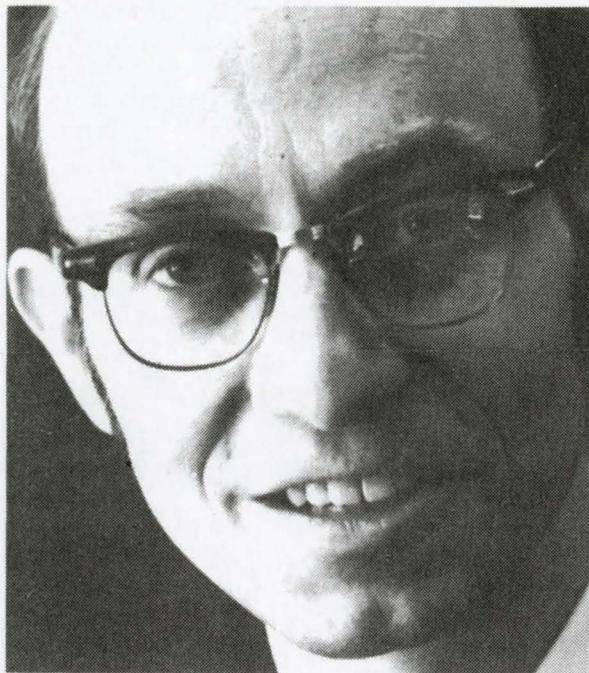
"The government has indicated allowable expenditures for this year amounting to \$32,472,000" board Chairman C. Alex Duff, stated. "This works out to \$2,167 per 'Full-time equivalent' (FTE) Concordia University student. This compares with an average of \$3,478 for all Quebec universities apart from Concordia. It is also \$634 per student less than the next lowest per student amount to a Quebec university."

The rector talked at some length about the expenses of operating the university as the focus of instruction moved forward. It was an old problem and one which the university discussed publicly in its report on the projected development of the

university to the Quebec government last summer. Excerpts:

"With the elimination of the first year of the old undergraduate program, 'the focus of instruction within the University has moved appreciably forward... calling for additional support by way of smaller classes, more seminars and tutorials, more sophisticated laboratory equipment, better library collections, etc. In other words, additional resources are needed to serve the same, or even a smaller, number of students."

"There is normally and properly a wide gap in per student grants between the collegial and university level. However, recent grants to the two institutions which now compose Concordia University do not reflect this differentiation. With the final elimination of the collegial equivalent program and the development of graduate studies which now account for close to ten percent of full-time equivalent students, financial adjustment realistically related to the structure of Concordia University as it was established by government becomes particularly pressing."



ALUMNEWS

'73

Brian McDonough has returned to Calcutta, India and is involved in working with the mentally handicapped.

'67

Dr. R. Neil Capper, his wife Sharon and their two sons are living in Mobile, Alabama. Dr. Capper completed his Residency in Dermatology at Royal Victoria Hospital, 1975. He is in private practice in Mobile and is Associate Professor of Medicine, Dermatology, at University of Southern Alabama.

Marriages

Shelley Acheson '70 and James Hayes of Toronto married August 23 at St. Thomas Aquinas Chapel, Toronto. Shelley is working as Human Rights Representative for the Ontario Federation of Labour.

Michael D. Nugent '68 and Joyce A. Rogers of Chicago married October

11 at Holy Name Cathedral, Chicago. Michael received an A.B. in Economics from Loyola University, Chicago and is working at the Harris Trust and Savings Bank.

Births

Pingitore, to Pat and **Linda [nee DeLuca]** '70 a daughter, Andrea Leigh, October 30 at the Royal Victoria Hospital.

Deaths

Ewart Williams passed away on November 21. Mr. Williams worked at the Loyola Development Office from 1963 to 1968. He is survived by his sister, Audrey Williams, who works as a Research Officer at Concordia.

Bernard McCallum died on November 1. See page 2.

Bookish On Vanier

Concordia's bookish on Loyola. The libraries' acquisition budget jumped 52 percent across both campuses but at Loyola, the figure for book buying jumped a full 100 percent.

Shortly after it was announced that things were looking good bookside, the university community learned of chief librarian James Kanasy's resignation. Kanasy quit to take on a major assignment with the federal government's Department of Mines in Ottawa. Former Loyola chief librarian Joseph Princz who's currently associate director of Concordia libraries, moves into the top spot as acting director of libraries, until a permanent appointment is made.

The increase is so substantial that library personnel may not have the manpower to spend all the money

during the current fiscal year. Because there may be difficulties processing the huge increase in acquisitions with current manpower and facilities, any left overs from this year's funds will accrue to next year's acquisition budget.

And the new figures are: At Loyola campus, acquisition money goes from last year's 210,000 dollars to 405,000 dollars, roughly 100 percent increase for the westend facility. Sir George libraries enjoy a 25 percent last year, moving from last year's 600,000 dollar allotment to the current fiscal fund of 795,000 dollars.

There are a host of other reasons for the library possibly not being able to spend current funds, among them, the late timing of budget approval, precipitating a late start in spending.

Information

Keep the Loyola Alumni Office informed. Send News Items, Marriage, Birth and Death Announcements to Loyola Alumni Association, 7141 Sherbrooke Street West, Montreal, Quebec H4B 1R6.

Hours of Alumni office time are devoted to keeping the mailing list up to date.

If you are about to change your address or have just done so, please notify us. Or if you have changed your name, got a new job, were transferred, etc., keep us informed. The Alumni Office mailing address is:

7141 Sherbrooke St. W.
Montreal, Quebec
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